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WHOLE NO. 129.

Letters Patent for Inventions.

By JAMES A. WHITNEY, COUNSELOR-AT-LAW.

XVI.

PRIORITY OF INVENTION.

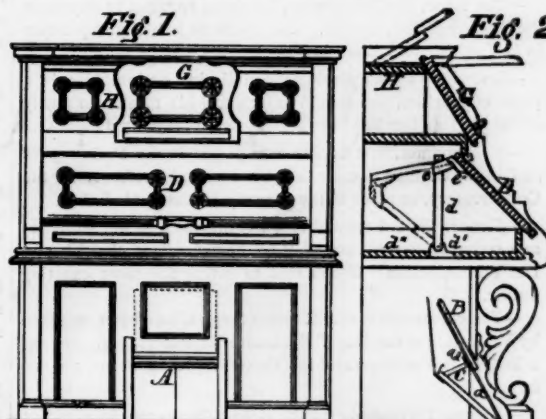
IT is not uncommon, in the history of any art, to find numerous instances in which the minds of many different inventors, working wholly independent of each other, have converged to a common point and originated the same invention. In such case it becomes important to determine who is, in fact, not only a true and original inventor, but who is the first inventor. This is frequently by no means a problem easy of solution; many attendant circumstances must be taken into account, and the presumptions are frequently so evenly balanced that the determination must rest upon slight differences in time or conditions.

Of course, other circumstances being equal, he who is first in completing the invention must be taken as the inventor, for an invention is not patentable until brought into shape capable, at least, of permitting actual use; for, as was remarked by Judge Story in the case of one of the early patents of Jacob Perkins, patented as long ago as 1813, "the law gives the right, as among inventors, to him who is first in time." This case, *Pennock v. Dialogue*, was carried to the Supreme Court of the United States, where it was held that the Act of 1793, then in force, "gives the right to the first and true inventor, and to him only. When known or used before his supposed discovery, he is not the first inventor. He may be the true inventor, and that is the case to which the clause looks." This decision, though held by Judge Story to be in accord with American practice, was counter to that which obtained in England, and is one of the rare instances in which the administration of the British patent law has been more liberal than our own. The English courts, in *Dolland's case*, held that he was entitled to a patent, because he was an independent inventor of the thing patented, although the same device had been previously made by another party, who kept it secret.

The case of *Pennock v. Dialogue* was followed by Judge Story as late as the year 1841, when he held that the Act of 1836, which was much more liberal than the previous one, required only, in order to defeat a patent, that it should have been put into actual practical use by one person. It is doubtful if this severe ruling would be followed at the present time. It may be noted, in passing, that Charles Sumner appeared for the complainant in this case, and his argument was much more in accord with the true principles of the patent law than the decision of the court; although, as I have heretofore taken occasion to remark, it is to Judge Story more than to any other one jurist that the American patent system owes its symmetry and liberality. In this decision, however, Judge Story followed ideas laid down by him twenty-four years before, in a case in which he held that an invention devised, but never tried by the test of experience and never put into actual operation, would not defeat a subsequent independent inventor who had actually put the improvement into use. This principle still inheres in the practice of the courts and of the Patent office. Even before this, in 1813, he had held that "the first inventor is entitled to the benefit of his invention if he reduce it to practice and obtain a patent therefor, and a subsequent inventor cannot, by obtaining a patent therefor, oust the first inventor of his right." But he evaded the question as to whether, if an inventor should wholly abandon his invention and never reduce it to practice so as to produce a useful result, a second inventor might not be entitled to the benefit of the statute patent. This question has been answered in a hundred cases since in the affirmative. The projector whose invention rests in mere theory and is never embodied in an application for a patent, cannot hold his right as against an independent inventor who reduces his invention to practice.

The general principles laid down by these earlier decisions

have been refined and elaborated in scores of instances since. In this, as almost everything else, broad generalizations are subject to many exceptions and qualifications. Even the same act may have a different lawful and legal meaning according to the circumstances surrounding it and the intent with which it is done. A drawing, even accompanied with a description, laid away in a closet and there left would rest upon an entirely different basis from the same drawing and description filed as an application for a patent in the Patent Office; and the papers constituting an application would rest upon a different basis than the same drawings and descriptions embodied in a patent issued in due form. Some of these distinctions arise in the nature of things; others grow out of those technical distinctions which, though sometimes harsh, are necessary to a uniform administration of justice. Having explained the fundamental ideas as to priority of invention, the consideration of the practice and definitions



CABINET-ORGAN CASE.

of the Patent Office on this head may be left to another article.

[To be Continued.]

Cabinet-Organ Case.

THE drawing illustrates an improvement in cabinet-organ cases, which consists of a pedal-opening slide-cover, a tilting frame for fall-board, and a music-rest arranged as a music-book and sheet-music receptacle.

Figure 1 is a front elevation. Fig. 2 is a vertical cross-section. A is the opening in the front of the organ, in which the pedals are operated. This opening allows dust, mice and insects to enter. The first improvement is to prevent this, by cutting a groove, *a*, in each side of the frame-work and providing a slide-lid, B, which may be raised or lowered by the foot of the operator. The lid is provided with ears *b b*, which slide in the grooves *a*. To retain the lid in the raised position a notch, *a'*, is cut in connection with the groove, into which the lower ears drop and sustain the lid. To lower the lid it is lifted slightly with the foot, which releases it from the notch. Then it is allowed to slide down by its own gravity.

A second or auxiliary lid or tap, C, is hinged just inside of the upper edge of the pedal opening, which extends across to the upper edge of the pedals. This is raised and held up by the feet of the operator while playing, but which falls down and rests on the upper end of the pedals when the feet are removed. D is a fall-board, which covers the keys. This is attached to a tilting frame, *d*, the feet of which are pivoted to blocks *d'* on the board *d'*. The top corners of the frame have short arms *e e*, to which the fall-board is attached by ears *e' e'* on its upper corners, the ears having slots cut in their lower ends, that fit on pins fixed in the arms *e e*, the slots being closed by a button, *e''*. This enables the board to be removed when desired. The two uprights of the frame are connected together by a bar, *f*, which, when the board and frame are tilted, prevents one end from moving faster than the other and

catching or binding. With the use of this tilting frame the fall-board readily drops into place, either forward or back, after passing the centre of gravity. G is a music-rest, which covers an opening in the front of the case, through which music books and sheet music may be put into a receptacle in the upper part of the case therefor.

The music-rest is hinged to the front edge of a lid, H, which covers the receptacle. It can be raised to a horizontal position to open the front, and by raising it still farther the lid H is raised with it and uncovers said receptacle, as seen in dotted lines, Fig. 2.

Alfred H. Pease's Fate.

A DISPATCH from St. Louis, printed in the *Times* of Sunday, says: The mysterious disappearance of Alfred H. Pease has been cleared up in the identification of the body of a stranger who had dropped dead on the sidewalk from the effects of congestion of the brain. Mr. Pease came here from New York about the middle of May and stopped with Mr. Praetorius, a salesman with Story & Camps. He went away on May 31 without giving any warning of his intention to do so. His friends supposed that he had left the city. He called to see them, however, the following day and told them that he was stopping at Hurst's Hotel. It afterward came out that he had been drinking very heavily and was placed in a hack one evening, while intoxicated, by an acquaintance who did not know where he had been stopping, and driven to Hurst's Hotel. He came home every night in an intoxicated condition, and on the morning of June 5 disappeared. His friends made a vigorous but vain search for him. The case was reported to the police and press on Saturday evening, June 11, and a reward of \$100 was offered for him, dead or alive. Private detectives were employed, but found out nothing, and the news of yesterday was the first his friends had ever received concerning him.

A man called at the Lindell House, a cheap boarding-house, kept by Mike Broegel, at Fourteenth and Poplar streets, on July 5, and registered as John C. Boehn, Baltimore. He drank almost incessantly while there, his liquor bills amounting to \$2 and \$3 a day. Wednesday afternoon he walked into the bar and asked for a drink. "You can't have any more drink. Your liquor bills have been amounting to \$2 and \$3 a day, and you will kill yourself if you don't stop," replied the barkeeper. Boehn walked out to the sidewalk and dropped down. He was placed on a pile of lumber by a man who was passing at the time, and the barkeeper, hearing of the fact, ran out, but when he reached the man's side Boehn was dead. The police patrol wagon was sent for, and the body taken to the Morgue. A gold watch and chain and \$122 were found upon his person. The inquest was held without the Coroner discovering his real identity, and the Public Administrator took charge of the dead man's effects and ordered the body interred at 8 o'clock this morning. Yesterday two reporters called at the Morgue, and in examining the apparel of the dead man discovered the name of "Alfred H. Pease" written in ink on the fob pocket. The reporters, however, kept their discovery to themselves until the inquest had been held, and a verdict that "John C. Boehn came to his death from congestion of the brain" had been rendered. They then visited Herman S. Praetorius, the friend of Pease, who had offered a reward of \$100 for the recovery of the body, and imparted their information. Several of Pease's friends proceeded to the Morgue and identified the body. The body was last evening sent to Buffalo, N. Y., for interment.

Mr. Pease was born in Cleveland, Ohio, about forty years ago, and was the son of Seldon Pease, of that city. He displayed marked musical talent at an early age, and was sent to Europe to have his gifts matured under the supervision of noted musicians. He studied for a time under Von Bülow, and completed his training as a pianist under Prof. Kullak, of Berlin. He became a popular pianist with Americans after his return, and though he never attained the highest rank was always regarded as a pleasing and skilled performer on the

piano. He often appeared in concert with well-known concert singers, making with them a successful tour of the country. His last appearance in concert was made in Canada with Mme. Etelka Gerster. Subsequently he appeared in piano recitals in Chicago under the management of Albert Weber, and it is reported that he was to have been engaged as one of the company to support Christine Nilsson in her coming American engagement. Besides ability as a pianist he also possessed talent for musical composition, and produced some works of merit, the best known of which was a "Grand Concert for the Piano and Orchestra," which he played at the Centennial Exhibition with the support of Theodore Thomas' orchestra. He made several trips to Europe after his rank as a performer was established. He had many friends in this and other cities, who liked him none the less for the personal peculiarities which marked his character. He was very gentlemanly and pleasant in his manners, and was generally liked by his associates.

The Artistic World.

AT HOME.

—Imogene Brown is spending the summer in Stratford, Conn.

—Miss Kellogg is still singing in various small towns. She is generally well received.

—Laura Bellini will sing at Quogue, L. I., next week. She has gained a good reputation.

—Dr. Louis Maas is to give five piano recitals in Buffalo. His playing is far above the average.

—Following the example of S. B. Mills, Joseffy has hied himself away to the Catskill Mountains.

—The ever green tenor, Signor Brignoli, has been in Montreal, Can. He still manages to please his audiences.

—Fanny Kellogg is becoming more and more of a favorite as a concert singer. She pleases wherever she appears.

—Jennie Dickerson, contralto, and Adolf Glose, pianist, will join the Fanny Kellogg-Brignoli Concert Company next season.

—Mr. Arbuckle has not yet succeeded in obtaining summer employment for himself and the Ninth Regiment band, which he leads.

—Lelia Berg will give concerts at a number of watering places this summer, and will have the assistance of several well-known artists.

—Emma Abbot will appear in "Si j'étais Roi" next season. An excellent tenor has also been secured to support her. All trills will be suppressed.

—Jeannie Winston aims to be an author as well as an artist. She is writing a libretto for a "musical comedy," in which she intends to assume the chief rôle.

—Ada Richmond, the burlesque prima donna, will be the chief vocalist in one of I. W. Norcross' companies which are to give "The Merry War" next season.

—Wm. Mason, the pianist, has recently written several excellent teaching pieces for the piano. They each have a special character and appeal to educated tastes.

—A. J. Holden, the well-known organist and composer, has just written an excellent and effective baritone song called the "Three Bells." The words are by Whittier.

—John McCaull, of the Bijou Theatre, has engaged Lilly Post for his place of amusement during the coming season. She is to appear in several new light operas.

—S. G. Pratt, the Chicago composer, expects that his opera of "Zenobia" will do much to immortalize him. It is to be hoped that he will not be greatly disappointed.

—Henry Carter, the organist, is very glad to be in New York again. He neither cared for the College of Music nor the beer of Cincinnati. Brooklyn has more than one charm for him.

—C. H. Dittman, the manager, is secretly hugging a new musical project to his heart. It is to be hoped that he will be successful in his undertaking, especially if it is to amuse and elevate the masses.

—Ferdinand Dulcken is summering on Long Island, where he will give a number of concerts with other excellent artists. He has recently written a fine "Impromptu Caprice" for piano, published by Ed. Schubert & Co.

—Herr Jonas, who is engaged in the Ocean House (Newport) orchestra as violoncellist, has received a magnificent diamond ring, presented to him by the Emperor Alexander II of Russia, in token of his solo performances at the Russian Court. He has also a large gold medal from the King of Sweden in appreciation of his abilities as a musical composer.

ABROAD.

—A flute player named Salvietti is dead at Naples.

—The new director of the Marseilles Conservatory is Sain d'Arod.

—It is said that Marie Rôze wishes to revive "La Dame Blanche," by Boildieu.

—Rose Hersee recently appeared in a fancy concert in London, and pleased her audience highly.

—At a concert recently given in the Salle Philippe Herz, Paris, a M. Cristotaro played on the mandolin in a most re-

markable manner. He proved himself to be an artist in his way.

—Carolina Ferni is reported to have been engaged for a theatre in Havana.

—M. Faure continues to delight Parisians. He is still considered a marvelous singer.

—Adelina Patti is said to have subscribed 500 francs toward the monument for Garibaldi.

—Mme. Engalli has signed a new engagement with the direction of the Opéra Comique.

—Teresina Singer will likely be engaged for some representations at the San Carlos, Naples.

—Mme. Norman-Neruda still continues to delight musical London by her marvelous violin performances.

—Signor Mario has recovered from his recent severe illness, and is now in London on a visit to his daughters.

—Madelina Cronin is praised for her piano playing by London papers. She has a bold and brilliant execution.

—Mme. Brunet-Lafleur has been singing in Paris with unusual success. She is said to possess a voice of gold.

—Pauline Lucca will appear in Ponchielli's "Gioconda" the coming season at the Vienna Imperial Opera House.

—Herr Pachmann, the new pianist, is said to be weak in his Beethoven interpretations. He is an unrivaled Chopin performer.

—Still another son of Sims Reeves, the eminent English tenor, has made his musical debut in London. His name is Ernest Sims.

—Signor Arditi recently took his usual annual benefit concert in London. It was a great success, the best artists appearing therein.

—The King of Portugal has bestowed the Order of the Immaculate Conception on M. Leybach, the well-known composer and pianist.

—In London has been opened a subscription for the aid of the widow of Fabio Campana, who was believed to be well off, but who died in poverty.

—Planté, the pianist, is venerated by the music-lovers of Paris. His performances are invariably hailed with delight and listened to with enthusiasm.

—The tenor, Emilio Naudin, has been engaged to appear at the Theatre Balbo, Torino. The opera he is likely to perform in is Verdi's "Un Ballo in Maschera."

—Ludwig has been playing the violin in London. He is a pupil of Joachim, and is said to far excel his master in purity of tone. This fact has been a good deal commented on.

—M. Verrimot, first double bass player in the Paris Opera and in the Concert Society, has been named Professor in the Conservatory, in place of the recently deceased M. Labro.

—Signora Galetti created much enthusiasm in her audience at a recent representation of "La Favorita," at the Theatre Dal Verme, Milan. She is said to satisfy the most exacting public.

—The celebrated tenor, Roberto Stagno, has been engaged by Vinentini for the Imperial Theatre, St. Petersburg. He has asked for two seasons and for eighty representations 300,000 francs.

—Ludwig Strauss played the viola obligato part in a recent London performance of Berlioz's "Harold en Italie." He is said to have played it in such excellent style as to deserve unlimited praise.

—Adelina Patti made a marked success in her recent performance of the part of the Assyrian Queen, *Semiramide*, in Rossini's opera of that name, presented at the Royal Italian Opera, Covent Garden, London.

—M. Padeloup, the founder and conductor of the Paris popular concerts, has been decorated with the Order of Charles III., by King Alfonso, in recognition of the services he has rendered the "divine art."

—Marianne Brandt's impersonation of the title rôle in Beethoven's "Fidelio" is highly spoken of by London journals. The *Standard* says that it was a truly notable exhibition of fervor tempered by exemplary skill and finished phrasing.

—A. M. Hollman, a violoncellist, has created a great impression in London by his exquisite performances on the violoncello. He ended one piece on the high A natural; the quality of the note was beautiful. He really sings on his instrument.

—Hilda Coward, daughter of Mr. Coward, who formerly played the Crystal Palace organ, recently sang at a concert in London. She has a high soprano voice, and acquitted herself to the satisfaction of her admirable teacher, Mme. Sainton-Dolby.

—Mme. Menter created a deep impression at her last recital given in London. The programme was colossal. A critic wrote that such left-hand work is not to be heard once in half a century. Three encores were demanded but wisely not acceded to.

—Fayel, a new opera by Ferdinando Caronna-Pellegrino, was recently represented at the Costanzi Theatre, Rome. It had but small success, the music being a continual reminiscence of what has been given to the world before. The singers were Bianchi-Montaldo, Signora Sartori, and Signori Ortisi and Cherubini.

Operatic, Choral, Orchestral, &c.

FOREIGN.

A new sonata for piano and violin, by M. Widor, was heard the other week at a concert at Paris.

In Santa Marta, Spain, a choral society has been founded numbering already some 200 voices.

Herr Mangold's choral work, "Frithjof," was performed lately in Darmstadt by the Singing Academy.

It is reported that Vianesi has found the capitalist that will guarantee the projected opera season in Paris.

Flotow is engaged upon a new opera, "Sakuntala," with which, it is said, he intends to close his career as a composer.

The city of Berne is about to found a school of choral singing, in order to obtain voices for the choruses often performed there.

The report that Richard Wagner is engaged on a new "tone drama," called "Der Sieger," has been contradicted on good authority.

Paisello's opera, "Il Barbiere di Siviglia," has been represented in Madrid, but did not have much success. The music is too old-fashioned for this age.

The Berlin Skating Rink, where many of the representations of Italian opera has been given, will be, for the future, wholly reserved for musical performances.

From 1778 to 1882—that is to say, in 104 years—there have been written expressly or represented for the first time at the Milan Scala Theatre no less than 316 operas.

Ponchielli is about to write a new opera, entitled "Marion de Lorme," libretto by Golisciani. Also, the tenor Palermi has written for Bottesini a libretto that has for title, "Babele; or, La Figlia dell'Angelo."

An opera company has been formed by the well-known singer Bianca Lablanche to make a tour in Italy. The tenor Deliliers, the baritone Pantaleoni, and the conductor Fornari are members of the troupe.

Henri Lemoine, the Paris music publisher, has just published a work by Albert Lavignac, a professor in the conservatory, entitled "Cours complet, théorique et pratique de dictée musicale."

Ponchielli's "Giacinta," Gounod's "Philemon et Baucis," and Petrella's "La Precauzione," are the novelties promised for production next season at the Italian Opera, St. Petersburg.

The two Milan choral societies, that founded by Roeder, now conducted by Giovannini, and that founded by Leoni are about to co-operate in forming one large and important choral organization.

The profits on the late musical festival at Chester will be \$3,000 or \$3,500. This sum will be devoted to the cost of restoring the Cathedral chapter house. The expenses of the festival amounted to \$9,500.

The letter said to have been written by Wagner to Signor Lamoureux; forbidding the performance of "Lohengrin" in French, in Paris, is now said to be wholly false, and never to have been written by the great German composer.

"Ersilia," a new comic opera by Signor Fascucci, is about to be produced in Rome. Another "opéra bouffe," "Il Pronosticante," by the same composer, has recently been played very successfully at the Argentina Theatre there.

"Montalbo" will be the title of Massenet's new opera. The libretto has been written by M. d'Ennery and Louis Gallet. Six tableaux will be painted for the work representing Rome and its environs. The plot is laid in the seventeenth century.

The annual festival given by the Dutch Association of Musical Artists took place last month at Leeuwarden, when an oratorio by Heinze, "Der Feenschleier," and a cantata by Nicolai, "Zweedsche Nachtegaal," were performed with great success.

Three performances of Berlioz's "Damnation de Faust" are to be given this month by the St. Cecilia Society on the occasion of the Exposition at Bordeaux. Eminent solo singers are to take part in these performances, among them Mme. Brunet-Lafleur.

Marie Vokhine, daughter of a Russian general, has composed an opera called "Ondine," which has been well received in Russia. It was also produced at the principal theatre in Dresden, where an enthusiastic audience called twice for the young composer.

At the Theatre Royal, Drury Lane, under the immediate patronage of the Prince and Princess of Wales, a special performance of Wagner's "Tannhäuser" was given on Friday evening, June 16, the proceeds of which are to be devoted to the funds of the Royal College of Music.

Amelia Streckeiser-Moulton has presented to the public library of Geneva many manuscripts of G. G. Rousseau; among others one unpublished, entitled "Leçons de Musique," that must have been the first design of the great French writer's "Musical Dictionary"—in fact, the foundation of this celebrated work. The "Lessons" are, unfortunately, in-

complete, but are well preserved and easy to decipher, notwithstanding the many erasures and corrections.

Reminiscences of "Rienzi" are distinctly evident (writes a German critic) in Wagner's latest work, "Parsifal." The opening bars of the melody, "Bruder, das ist deutscher Wein," are identical with a familiar passage in the "Rienzi" overture and "Bell Motif."

Rubinstein went to Moscow to be present at the opening of the Exposition, and to direct some concerts given on this occasion. He has returned to Peterhof, and is composing the music of a grand ballet ordered from him by a Leipzig music publisher, and which is to be issued in the fall.

At the Pesth National Theatre the second trial of the electric light (Swan system) was a failure after the end of the first act. The light did not burn and the lamps broke. The theatre remained some time in darkness, the audience being somewhat frightened, but the representation was carried on by means of gas.

Two new one-act operettas are to be produced at the Paris Opéra Comique, "La Nuit de St. Jean," libretto by Delacour and de Nau Lusignan, music by L. Lacombe; and "Baissez Philidor," libretto by Abraham Dreyfus, and music by a gentleman hitherto unknown to fame, M. Dutacq. The Opéra Comique will, in defiance of its formal agreement with the State, again close its doors for two months this summer.

Dr. Hans von Bülow has written an article in the *Allgemeine Deutsche Musik Zeitung*, in which he unmercifully protests against the "fungus-like growth of conservatoires which has during the last fifteen years shot up all over Germany." He asserts that the only results arising from the multiplication of such academies are the annual productions of (1) about a dozen conceited and therefore unappreciated composers, and (2) some three-score or more third-class performers on the pianoforte, of which three-fourths belong to the fair sex, who, for the first year after receiving their certificates, worry every concert-master they can get at for an engagement, and if their performance is not quite a failure, renew their applications every season. Should, however, their first public appearance be too unfavorably received, they join the class of teachers of music, only to swell the ranks of an army where the supply is so greatly in excess of the demand.—*Musical Opinion*.

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands].

...M. Guilmant recently opened a new organ, built for Blois Cathedral by the eminent firm of Merklin.

...Two works, not commonly known or performed, are those by Rosa (Overture, Margherita), and Capocci (Sonata in D minor). The "Turkish Patrol" seems out of place in such goodly company.

...Sir George Elvey has recently resigned the position of organist at St. George's Chapel, Windsor, England—a post which he has held since 1835. Sir George is sixty-six years of age, and was lately married for the fourth time. Dr. Corfe, the veteran organist of Christ Church Cathedral, Oxford, has also resigned his position, which he had held for a great many years. Dr. Corfe's place has been taken by Mr. Harford Lloyd, late organist of Gloucester Cathedral.

...After all, the services of organists have to be paid for according to their value in open market. Churches, unless for special reasons, are in the habit of paying a high price for services that can be had for an average amount when resort is had to open competition. The whole question of organists' salaries resolves itself into one of for how much or little organists will play. If there was a union among organists which established the price to be asked and required for their services, a more satisfactory state of affairs might come to exist for them; but each player is more or less proficient than his fellow performer, and, per consequence, worth more or less, according to importance of the position he may be chosen to occupy or may himself choose to undertake to occupy. Salaries must, therefore, remain as varied as is the playing of different organists.

...Some eminent organists argue that a 32-foot stop on the pedal organ will be a necessity in the complete organ of the future. The reasons advanced are the now regular employment of 16-foot stops on the manuals, with the increased weight of tone of almost all modern made registers, especially with regard to the reeds. Taking these facts into account, it is asserted that there should scarcely be a quint on the pedal organ unless in conjunction with a 32-foot register, for "very rarely," says Mr. Turpin, "are the supposed intimated sounds of the quint of much avail; the stop usually produces a fairly

palpable series of fifths, and consequently should only be found with a 32-foot register." With these views we are inclined to concur, seeing that only when the tone produced by the quint is really higher than the regular 16-foot pitch of the pedal organ, will an instrument without a 32-foot register have any foundation tone when the usual pedal-quint is drawn with only 16-foot registers.

...Believing that the programmes of the organ recitals given in Liverpool Town Hall by the eminent English organist, W. T. Best, will be of interest to our readers, three of the latest are subjoined below:

THURSDAY EVENING, JUNE 15.

Chaconne in A major (11th Concerto).....Handel
Romanza, "Arpa gentile".....Rossini
Prelude and Fugue in B minor.....Bach
Marcia Fantastica.....Bargiel
Allegretto Scherzando in B flat minor.....Alkan
War March ("Gideon").....Horsley

SATURDAY AFTERNOON, JUNE 17.

Concerts in E flat minor.....Merkel
Fantaisie in E flat major.....Saint-Saëns
Sonata in D minor.....Capocci
Turkish Patrol.....Michaelis
Pastorale.....Frank
Allegro Gioioso.....Best

SATURDAY EVENING, JUNE 17.

Overture ("Margherita").....Rosa
Romanza, "O cessate di piangere".....Scarlatti
Prelude and Fugue, No. 31.....Bach
Menuet, Prelude, and "L'Angelus".....Gounod
Andante (First Symphony).....Beethoven
Fanfare Militaire.....Ascher

...In the *Musical Standard*, the "Enharmonic Keys" peculiar to the Temple Church organ, London, are again being discussed with some interest. It may be said for the benefit of the readers of THE COURIER, that the "Enharmonic Keys" referred to above, consist in two separate keys being assigned to two notes of the scale, viz.: one key for A flat and another for G sharp, and one key for E flat and another for D sharp. Of course, the question why two keys should be assigned to only two positions of the scale is quite a natural one, seeing that F sharp can also be made distinct from G flat, A sharp from B flat, and C sharp from D flat. Whether on keyed instruments "Enharmonic Keys" are at all necessary is a matter of doubt. It is very certain that these double keys, even in only two positions of the scale, would materially increase the difficulty of performance on a piano or organ. The Temple Church instrument is the only organ so far that has been built with this really novel feature, but its practical utility has always been questioned by a no inconsiderable number of organists and musicians. With stringed instruments, played by a bow, the case is very different.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

PROF. BELLOIS,
Cornet Soloist,
North's Music Store, 8 Chestnut Street, Phila., Pa.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 149 East 47th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 12th st., N. Y. City.

H. B. DODWORTH,
Band Leader, 5 East 14th st., N. Y. City.

SIGNOR LUIGI LENCIONI,
Buffo Baritone. Opera, Concert and Receptions,
268 West 23d st., N. Y. City.

MINNIE VINING,
Engaged Season of 1880-81 Wallack's Theatre,
Care of E. Kennedy, 481 Eighth st., N. Y. City.

LEO KOFLER,
Organist of St. Paul's Chapel, Trinity Parish.
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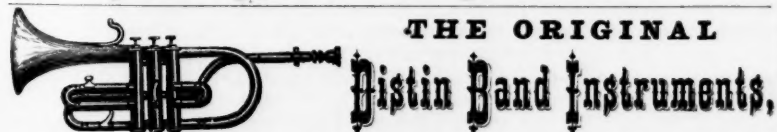
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Briefs and Semi-Briefs.

....Haverly's Opera Company has been in Springfield, Mass.

...."The Merry War" will be produced at the Park Theatre in January.

....Boston was recently visited by the New York Ideal Opera Company.

....Henderson's "Patience" Opera Company was in Providence, R. I., last week.

....Hess English Opera Company has been playing in St. Louis with much success.

....Joyce's military band gave its third concert on last Friday evening at Battery Park.

....Sam Grau is jubilant over the prospects of the Bijou Opera House for the coming season.

...."The Merry War" will remain on the boards of the Germania Theatre for next week also.

....Bertha Erixson, the original contralto of the Ladies' Quartet, has joined the existing Swedish Ladies' Quartet.

....The Stevens Opera Company, next season, will have among its members Jennie Winston, Susie Singer and A. H. Bell.

....Woolson Morse, the author of "Cinderella at School," has nearly completed his new musical comedy, "Madame Piper."

....Concerts, in which Fred. Harvey, the tenor, appears, are being given by Clara Louise Kellogg at various watering-places.

....The Tyrolean Warblers at Koster & Bial's Concert Hall seem to give the people that attend that place a good deal of pleasure.

....The Sngerfest of the Central Ohio Sngerbund will be held in Dayton, Ohio, in September. Several fine artists have been engaged.

....It appears that there has been a change in the cast at the Bijou Opera House, which has placed Charles Campbell as the Duke in "Patience."

....This week at the Pickwick Theatre, St. Louis, Laval-l e's opera, "The Widow," will be performed. It had not much success in this city.

....Strauss' Comic Opera Company will, in all probability, begin its engagement in the "Queen's Lace Handkerchief" at Haverly's Fifth Avenue Theatre.

....The concerts given in the Exposition Building, in Chicago, by Theodore Thomas, have been much more successful than those previously given in Milwaukee.

....Haverly's Georgia Minstrel Troupe, which has recently been purchased by the Frohman Brothers, will sail from Liverpool on August 5 by the steamer Arizona.

....Mlle. Aim e will be supported by an entire French speaking organization. She will arrive here in August, and begin at the Fifth Avenue Theatre on September 18.

....The entertainment given every evening at the Metropolitan Alcazar is a very pleasing one. The cast of the "Doctor of Alcantara" is strong and the ballet is good.

....It is stated that Mr. Rudolph Aronson has signed a contract with E. M. Stuart for the production of comic opera for one year at the new Casino, Broadway and Thirty-ninth street.

....It is reported that D'Oyley Carte will next season produce here the new comic opera, "Les Manteaux Noires," which is being played with much success at the Avenue Theatre, London.

....Frederic Archer, who has been engaged for the Worcester September Festival, will play an original concerto for organ and orchestra, besides the special recital which will probably occur on Tuesday noon.

....Mr. Aronson's new waltz, "The Dorothy," was played for the first time on last Sunday by Mr. Levy, the eminent cornet soloist. "The Dorothy" is arranged from melodies in Mr. Aronson's operetta, "Captain Kydd."

....Maria Vanoni, the three St. Felix sisters and an orchestra conducted by Frederick W. Zaulig are the new attractions at Koster & Bial's nightly concerts. The Rainer family of Tyrolean warblers also take part in the entertainment.

....The impresario of the New Orleans French Opera House, A. J. Defosse, will give a number of representations next season in the best style. Fourn e, the tenor, has been engaged, besides a good number of other fine artists.

....The corner stone of D. F. Sullivan's new opera house at Pensacola, Fla., was laid last Saturday. The brick for its construction was imported from England. The building when completed will be the most costly of its kind in the South.

....Robert Grau and George B. Snyder's Philadelphia Church Choir Company have concluded engagements for thirty weeks for the coming season. The repertoire of the company consists of "Patience," "The Mascotte" and "Olivette." The season commences September 11.

....In addition to "Manteaux Noires," the new comic opera by W. Parke and H. Paulton, and Gilbert and Sullivan's new opera, "The Princess Pearl," D'Oyley Carte will next season produce in New York "Rip Van Winkle," a new comic opera by Farnie and Planquette, which is to be brought out in London in October; the new Drury Lane drama by Pettit and Harris, and the new Surrey drama by Conquest and Merritt. D'Oyley Carte has purchased the right to produce these pieces

in America, and they will be given here under his personal direction.

....The Washingtonian Club, Bloomington, Ill., received a substantial benefit on the evening of July 11 at the hands of Prof. A. Benter, who gave a benefit concert for the club, which was well attended. The programme was very interesting, but was chiefly made up of popular music, which was well executed by the professor's pupils.

....The Boston Miniature Ideal Opera Company and Miniature Orchestra, now performing with much success in Boston, begin a season of four weeks at Wallack's Theatre on July 31, under the management of J. W. Scanlan. "Patience" will be the first opera given. The children will also present the "Merry War" and other operas.

....The chief papers read at the recent meeting in Chicago of the Music Teachers' National Association were those of the president, Arthur Mees, on "The Desirability and Advantages of Association;" Mr. Fillmore's on "Classical and Romantic Music;" Howard's on "Clavicular Breathing;" Bowman's on "Piano Touch," and Miss Fay's "Sketch of Gottschalk."

....The season at the Rink, Worcester, Mass. (which has been rechristened "Bigelow's Garden," and somewhat enlarged), is paying unusually well. Last week the Boston English Opera Company sang "Chimes of Normandy." This week the Haverly Company returned in "Patience," and next week the New York Ideal Opera Company, who opened the season and gave the best and most satisfactory entertainments ever given in the Rink, are announced in "Pirates of Penzance."

....John McCaull, of the Bijou Opera House, has now completed his comic opera company for the coming season. The principal members of the company are: Mathilde Cottrelly, who has been studying English for the past three years; Lillian Russell, Lily Post, Laura Joyce, Emma Weathersby, John Howson, Digby Bell, Joseph S. Greensfelder, J. H. Stewart, Harry Standish, A. W. Maffin, and E. S. Grant. Jesse Williams will be the musical director and stage manager, Sam Grau will be the business manager, and Charles W. Reeves the treasurer. The names of the operas to be produced are not yet announced. The opening night of the regular season will take place about September 16.

Sock and Buskin.

....Linda Dietz will next season return to the St. James' Theatre, London.

....Eliza Weathersby will have three of her sisters on the American stage next season.

....Janauschek will produce a new play at Haverly's Theatre, Philadelphia, next season.

....Minnie Palmer will open the season at the Chestnut Street Opera House, Philadelphia.

....Milton Nobles begins his next season at the Grand Opera House, St. Louis, September 4.

...."The Merry War" will remain on the boards of the Germania Theatre through next week.

...."Lancelot, the Dwarf," is the title of a new play that Lawrence Barrett will do the approaching season.

....Will E. English, Indianapolis, is booking first-class attractions for his beautiful theatre for the coming season.

Lawrence Barrett will bring out his new tragedy, "Monmouth," during his Boston engagement at the Park Theatre in October.

....John A. Stevens commences an engagement at the Surrey Theatre, London, in his own drama, "Unknown," on the 1st of August.

....Brooks and Dickson intend putting out "The World," in grander style than ever next season. Several new and startling effects are promised.

....Joe Emmet opens the new Olympic Theatre, St. Louis, September 12. On the same date last year he opened the new Grand Opera House there.

....Max Freeman goes with the Lingards next season to play the waiter in "Divorçons." He ought to prove a very useful member of Mr. Lingard's company.

....The performances given during this week at the Fourteenth Street Theatre of "One of the Finest," with Gus Williams as John Mishler, are for the benefit of the Police Pension Fund.

....P. T. Barnum's circus showed at Lewiston, Me., on July 11, to a crowded tent. It was one of the best entertainments ever given by Barnum in that city, and every one went away pleased.

....The corner-stone of D. F. Sullivan's new opera house, Pensacola, Fla., was laid July 15. The brick for its construction was imported from England. The building when completed will be the most costly of its kind in the South.

....It is said that Dion Boucicault has arranged to cancel his autumn engagements in the English provinces and the United States. Mr. Boucicault will probably remain in London until December, and will leave England in time to open at Boston on New Year's Day, 1883.

....The Wyndham Comedy Company, from the Criterion Theatre, London, will begin its American season at the Union Square Theatre on October 30. All the scenery and costumes for the comedy "Fourteen Days," which the company will present as their leading attraction, will be brought here from the Criterion Theatre.

....The Mount Morris Theatre, Harlem, will begin its season on the 25th of September with J. W. Collier's company playing "The Lights o' London." The alterations in the house are now in progress. The stage will be a trifle larger than that of the Union Square Theatre, and the decorations of the house, it is promised, will be very handsome.

....The Kiralfys pay Bartley Campbell \$10,000 cash and a heavy royalty for the new spectacular drama of "Siberia." The same is complete, and it is said to be a remarkably strong piece of work. It is of the romantic melodramatic school, and is divided into seven acts, each ending with a startling climax. It treats of Nihilism and the Russian persecution.

....The alterations and improvements at the Windsor Theatre, including two new walls, are now almost completed. Among the attractions to be offered at this theatre next season are: Mr. and Mrs. McKee-Rankin in the "Danites," who open the season on or about August 14; the Salisbury Troubadours, James A. Hearne in "Hearts o' Oak," Horace Lingard and Alice Dunning, Mme. Janauschek, Mr. and Mrs. W. J. Florence, Minnie Palmer in "My Sweetheart," Lawrence Barrett, John A. Stevens in "Unknown," Lester Wallack in "Rosedale" and "Ours," Edwin Thorne and Nat. Goodwin in "The Black Flag," James O'Neill in "A Celebrated Case," J. K. Emmet in "Fritz," Aldrich and Parsloe in "My Partner," Mr. and Mrs. George S. Knight in "Baron Rudolf," Annie Pixley in "M'liss," and "The Lights o' London," "The World," "Esmeralda" and "Hazel Kirke."

....A meeting of the incorporators of the Actors' Fund of America was held Saturday afternoon at Wallack's Theatre for the purpose of completing the organization and electing permanent officers for the coming year. Among the members of the theatrical profession present were: William Davidge, W. J. Henderson, Lester Wallack, Theodore Moss, J. W. Scanlan, Bartley Campbell, M. Mallory, Daniel Frohman, George Fawcett Rowe, Joseph Wheelock, Louis Aldridge, Edward Harrigan, Tom Keene, J. L. Stout, William Seymour, J. P. Smith, Harry Miner and Harry Wall. On a motion by Mr. Miner, W. J. Henderson, of the Standard Theatre, was elected chairman, and William Seymour secretary *pro tem*. After Judge Dittenhoefer had explained the objects of the meeting, the following elections were made: Lester Wallack, president; A. M. Palmer, vice-president; Daniel Frohman, secretary; and Theodore Moss, treasurer. Louis Aldridge moved that the trustees be instructed to prepare a code of by-laws for the guidance of the body, to be submitted for adoption to the incorporators at the next meeting. This motion was carried unanimously. At the suggestion of Mr. Harrigan, that the gentlemen present give their views in regard to the question of relief, a variety of views were expressed. Tom Keene thought it would be well for the by-laws to suggest that a committee at large, composed of members who travel through the country, be appointed. This committee could at any time afford the head office in this city all the information it required regarding the condition, &c., of applicants for relief and other necessary information. Bartley Campbell suggested that the Executive Committee should have a set of apartments where its members could meet once a week to decide on applications for relief and where the secretary could have his office. In this department he suggested that a book might be kept where actors out of employment could register their names and thus be brought to the notice of managers without the necessity of consulting agents. For this privilege a small entrance fee might be exacted. Theodore Moss stated that he was empowered to offer free of rent apartments for the transaction of the business of the Actors' Fund. The offer was made by the American Dramatic Fund Association, and was received with thanks. A unanimous vote of thanks was given to Drs. Robert Taylor, Charles Phelps and Robinson, who offered their free services to the association. The meeting was then adjourned subject to the call of the President. The meeting passed off very pleasantly, and all present appeared to be imbued with the determination to make the organization in every respect a successful and permanent institution.

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THE music publishing trade has been somewhat moved by the recent discussion relative to cheap sheet music. Some truths have been uttered by the firms directly mixed up in the affair; but the chief point has not been presented with sufficient force. The real question at issue concerns not the low price asked or obtained for sheet or book music, but the quality of that which is thus published and sold. Viewing the matter from an art standpoint, trashy music is dear at any price; and admitting that it could be sold at six times its present market price, the fact that it is so extensively called for and sold is to be deplored. Cheap music is *not*, but bad music *is* the evil. The "Classics" can now be had at a very cheap rate, yet no one complains or values the works less because of this. Just as all worthless music is dear at any price, so is all good music cheap at a comparatively high price. One is not worth the playing over once, while the other is useful and valuable for life. Of course, the law of demand and supply has to be considered from a business point of view. A business must make not lose money.

THE question of whether foreign agencies pay which was touched upon in these columns some months ago, and remarked upon by our excellent transatlantic contemporary, the *London and Provincial Music Trades Review*, is here referred to again because of the recently expressed opinion upon the matter of a member of a great organ firm doing business in this city. The gentleman just referred to asserted that the demand for American organs in Europe was large, but that owing to competition they are sold at prices without profit. This opinion, formed after an extended European trip taken purposely to observe the existing condition of trade in England and Continental countries, merits serious consideration. We asserted in a former issue that foreign agencies could scarcely be made to pay not only because of keen competition, but because of the large general expenses necessarily incurred in keeping up a regular estab-

lished agency abroad. Whether such agencies pay indirectly on account of the world-wide reputation obtained by means of them, is another question which we cannot well decide.

WE are glad to see that Sunday night concerts will be given in the Newport Casino during the summer season. It is a step in the right direction. The concerts were quite successful last year, and were thoroughly appreciated by the large number of listeners who attended them. The old Puritan idea of the Sabbath was, no doubt, all very well some generations ago, but at present a greater license in matters that are now generally admitted to be healthful and innocent is to be commended. The whiskey-drinking Sabbath of the Scotch may have a few adherents even in this year of our Lord, but the number is so small that the growls from time to time uttered receive no attention, and, per consequence, grow fainter and fainter with each passing year. The Newport Sunday evening concerts are conducted upon the principle—and that rightly—of a low admission, so that all respectable people, whatever their social status, may form part of the regular audiences. Let other summer resorts imitate the sensible example set by the fashionable leaders of Newport society.

CONGREGATING on the sidewalks is a pastime as natural to musicians as to actors and politicians. The necessity of thus loitering around is not apparent, for business transactions are better concluded within the privacy of four walls than under the variable sky. These remarks have been suggested by the recent arrest of several musicians for blocking up the sidewalk on Fourth street, much to the annoyance of pedestrians (especially those of the fair sex), who are thus obliged to make a detour into the middle of the street to pass by the assembled crowd. Naturally enough, of a comparatively idle number of men some few are certain to be possessed with the spirit of fun, and, in search of it, make discourteous remarks upon passers-by, sometimes, we are sorry to confess, putting ladies to blush. This nuisance—for it is a nuisance—should be promptly suppressed; for mild manifestations of imbecility will soon become rank abominations if allowed to continue for any length of time. It must be said, in justice to the musical profession, that all of the acts, if not the words, reported have been inoffensive.

CONSIDERABLE discussion has taken place in English journals since the production in London of Wagner's trilogy, "The Nibelung's Ring," concerning the *morale* of the plot. Some papers condemn the story *in toto*, especially singling out the love-duet in "Die Walküre" between brother and sister, represented by the characters Siegmund and Sieglinde. This section of the work is pronounced unfit for public representation, and surprise was expressed that the "Censor of Public Morals" permitted its performance on the stage. Of course, it must be admitted that thirty minutes devoted to the indecent presentation of a brother and sister's incestuous love is rather too much for Anglo-Saxon ideas of propriety, and that this part of the opera was not prohibited after the first performance, at least, is unaccountable to a number of highly moral journals. On the other hand, no less a journal than the *London Times* seems to have experienced no shock at the unusual exhibition. One journal expressed an opinion to the effect that this part of the story might fitly have been relegated to a "narrator." Next spring we shall have the opportunity to judge of the matter for ourselves.

MINOR TOPICS.

VARIOUS opinions are expressed concerning the talent of Rubinstein as a composer. Some say he affects the grandiose style—a style that has greater sound than significance; that he is eternally striving after a big ideal, which, however, he never reaches. Others, on the contrary, assert that he is a modern Beethoven, and that his works are truly mighty productions. Still others sarcastically express the opinion that Rubinstein "always fails." As an instance of such failure, the "Ocean Symphony" is cited, not only as it originally stood, but from the fact that he is restlessly adding new movements to make it more complete, which movements are of less worth than those first given to the world. It is to be supposed that time will place him on the exact height he ought to occupy, and, therefore, it must be deemed sensible at present for musicians and critics to appreciate the eminent composer's works according to their individual knowledge and preferences.

RUSSIAN composers are multiplying and making valuable contributions to the musical literature of the world. Two of the leading works in the repertoire of the National Russian Opera House at St. Petersburg are Tchaikowsky's "Maid of Orleans" and Rimsky-Korsakow's "May Night,"

the second of this composer's three operas. It is a comic opera of a not too pronounced German style. A special feature of "May Night" is the free employment of popular Russian themes, but two or three melodies in the opera being strictly original. The other two operas by Korsakow are "La Pskovitaine" and "Snégourstchka." Altogether Russia is assuming quite a prominent place in the scale of musical nations, and it would be rash to predict its future position as a musical nation. Many of the sons of Russia are endowed with the highest gifts, not only excelling in rude mechanical skill, but in what may be termed the subtleties of art. Keen mental gifts are common in Russia, and the musician is often the linguist as well. The present generation of musical Russia has done much to advance the divine art in a supposed benighted country.

A WELL-KNOWN composer and musician recently suggested that valuable prizes should be offered, first, to the "soprano" who has never been heard to say, "My voice is as clear as a bell;" to the "alto" who ever thought any other alto could "sing for shucks;" to the "tenor" who hasn't been told that his voice was just like that of Brignoli; to the "baritone" who did not think that Pinsuti wrote "I fear no foe" expressly for his voice; to the "basso" who didn't invariably sing, in response to an encore, "Rocked in the Cradle of the Deep" or "The Old Sexton." Perhaps the musician mentioned above is right, for vanity is so great a characteristic of vocalists, that to be a modest singer is to be one in ten thousand. But such thoughts as the above are perfectly harmless in their way, and if they cause any annoyance or pain, it is in that any weakness of mind displayed in matters so flighty results in making sensible people profoundly sorrowful.

MUSIC is nearer allied to the human soul than any other art. The highest and purest fancies are excited by the performance of a truly sterling composition—say a slow movement by any of the great masters. Sound produces an effect such as the sight of a painting, piece of sculpture, or even of a beautiful natural landscape, cannot rival. Various emotions and various degrees of the same emotion are conjured up by different chord combinations and rhythms, and the saddest feeling possible is aroused by the performance of such a movement as the adagio in Beethoven's third Sonata in C, or the opening movement of the so-called "Moonlight Sonata." The whole gamut of human feeling can be played upon by the different combinations of the musical gamut. It is because of this that music can claim to be a power almost unrivaled, and that only true oratory can approach in the effect produced. Music has a high mission, one that every century becomes clearer to its followers as well as to its appreciators.

Musical Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, July 14, 1882.

THE piano recital given last Thursday evening before the Music Teachers' National Association, by William H. Sherwood, was a most notable affair, and was attended by a thoroughly appreciative audience. The following was the programme:

Sonata, Opus 111, in two parts Beethoven
1. Maestoso Allegro con Fuoco
2. Arietta con Variations.
Volkslied (Song without words), No. 23 Mendelssohn
Andante and Variations, Op. 142, No. 3 Schubert
Romanza, B flat minor, Op. 28, No. 1 Schumann
Intermezzo, Op. 26, No. 4
Nocturne, Op. 37, No. 1, G minor Chopin
Nocturne, Op. 37, No. 2, G major
Grande Polonaise, Op. 53, A flat
Etude, Op. 5, No. 9, A major Henselt
Combattimento Sgambati
Isolden's Liebes-Tod (from Tristan and Isolde) Wagner-Liszt
Grand Octave Study in E flat, No. 7 Theodore Kullak (died 1882)

Sherwood has done some magnificent playing heretofore in Chicago, but it is doubtful if he ever played better than on this occasion, either here or elsewhere. There is certainly no American pianist who can equal him in either technical facility or breadth and grandeur of conception, and there are very few pianists now living who surpass him in either of these particulars. The piano used was a Henry F. Miller grand. Its tone was very sweet and poetic in character, and it was a very superior instrument.

H. Clarence Eddy gave an organ recital before the Association on Friday afternoon, with the following stupendous programme, which he played throughout in a masterly manner, winning the highest encomiums from all.

1. Grand Fantaisie and Fugue in G minor J. S. Bach
2. (a) Adagio in B major C. W. Widor
(b) Grand Etude in C sharp minor Frederic Chopin
(Arranged by August Haupt.)
3. Morceau de Concert, op. 24 Alex. Guilmant
(Introduction, Theme, Variations and Finale.)
4. (a) Theme and Variations in C major Louis Thiele
(Manuscript.)
(b) Concert Fugue in C major August Haupt
(Manuscript.)
5. Grand Sonata in C minor Julius Reubke
(The 94th Psalm.)
6. Overture to "Oberon" C. M. Von Weber
(Transcribed by S. P. Warren.)

In all, both of manual and pedal facilities, that goes to the making of a great organist, Mr. Eddy is thoroughly equipped, and the intellectual side of his interpretations is in no degree inferior to the mechanical.

In the normal course of the Hershey School of Musical Art, Lydia Harris gave a piano recital (Wednesday), with a fine programme. Thursday, Mary Phenix, one of our rising young singers, presented a programme, in which all of the

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numbers were given in superb style and entirely without notes—an example which might be followed to advantage in many cases. Friday, Ella F. Danforth gave a piano recital, with an interesting programme. Owing to nervousness and lack of self-control her performance was very unsatisfactory.

Theodore Thomas is giving a series of very interesting programmes at the Exposition Building. The "Request Programme" of last evening speaks well for the condition of musical taste in Chicago. I append it:

Prelude.....	Bach
Chorale.....	
Fugue.....	
Adapted for orchestra by J. J. Abert.	
Ave Maria.....	Schubert
Symphonic Poem, "Phaeton".....	Saint-Saëns
Ride of Valkyries.....	Wagner
Kaiser Marsch.....	
INTERMISSION.	
Overture, "Tannhäuser".....	Wagner
Ocean Symphony, a supplementary movement.....	Rubinstein
Hungarian Rhapsody, No. 2.....	Liszt
INTERMISSION.	
Turkish March.....	Beethoven
Träumerei.....	Schumann
Serenade.....	Haydn
Scenes Napoléoniennes.....	Massenet
1. La Danse.....	
2. La Procession et l'Improvisateur.....	
3. La Fête.....	

The weather has been very unfavorable of late, and it has therefore exercised an influence upon the attendance, but whenever there has been a really favorable night the house has been crowded, and with an enthusiastic audience. The concerts are, of course, the musical feature of our summer season, and are of great value from an educational standpoint.

FREDERIC GRANT GLEASON.

A Musical Difference.

LONG BEACH, July 10, 1882.

To the Editor of The Courier:

REFERRING to a notice appearing in your columns (issue of June 29), which has just been forwarded to me, I must ask to be allowed to make a brief statement.

The incidental consecutive fifths in my little song, "A Suit of Russet Brown," are, I need scarcely add, intentional. One point, however, seems to have escaped your reviewer's notice, viz., that there are but two strong pulsations in each bar, and the "passing note" causing the impure progressions, as he terms it, occurring on the sixth beat of the measure, does not, strictly speaking, enter into the general harmonic structure. But, even apart from this, I do not object to such progressions if veiled by a discord and treated in the manner adopted in the present instance. G. A. Macfarren, Arthur Sullivan, Stainer Gounod, St. Saëns, and others of my professional friends of varied notoriety and admitted celebrity, also hold the same opinion. If your reviewer will also examine the writings of the great masters—even Bach and Handel—he will find it impossible to justify his somewhat reckless statement.

Let me quote two instances that occur to me at the moment for his guidance: The last bar of the second phrase of the chorale, "To God on high," and the penultimate bar of another, "To Thee, O Lord," from St. Paul, contain progression positively identical with those he objects to in my song; and although a chorale plainly harmonized is not a work of "large scope and uncommon expression," the employment of these consecutive fifths can hardly be cited as an instance of Mendelssohn's "ignorance of primary rules," although, possibly, his theoretical knowledge was less extensive than that of your reviewer.

At the same time the indiscriminate use of consecutive fifths is to be condemned, but a glance at any composition containing such will enable an experienced eye to ascertain if the transgressor in this respect errs intentionally or otherwise.

The progression in the gavotte, to which he also takes exception, is nevertheless perfectly pure and one that has been frequently employed by skilled composers, as every musician knows, and I must confess I am rather curious to know why your "thorough musician" imagines it to be otherwise.

He appears also to have overlooked the fact that the retention of the F is part and parcel of the harmonic design, constituting at certain points a "drone bass," by means of a "double pedal," and therefore his suggested alteration would destroy the symmetry of the entire section, besides producing an obtrusive and clumsy effect, calculated to incur the condemnation of every intelligent listener. If even the suggested alteration was worthy of adoption, G natural could not be used in the manner recommended, for the simple reason that such a course would involve the open and inexcusable violation of a "primary" grammatical rule. It would be necessary in such a case to substitute F sharp for the preceding G flat, in order to form a correctly written chromatic progression.

This seems a somewhat strange oversight on the part of your perspicuously-minded critic; and you must forgive me for expressing the opinion that, if he has (in his own opinion) "mastered the art of composition," he must have studied in a somewhat eccentric school.

Feeling sure that your sense of justice will insure the insertion of this letter in your next issue,

I am, yours, &c.,

FREDERIC ARCHER.

[NOTE.—We give place to Mr. Archer's letter in a spirit of impartiality, and with the desire to treat him fairly, but append the following reply from the "critic" referred to.—THE EDITOR.]

It is refreshing to have "absolute consecutive fifths" (Mr. Archer's bugbear) between extreme parts in a very simple song, with a crudely-

accompanied "double pedal" and other bad progressions in a nice but quite weak "gavotte" defended so ably. (See open consecutive fifths between tenor and bass parts, F—G, B flat—C, second and third beats of bar five, second brace, page 3; repeated in bar one, last brace, page 5.) That what the giants Bach and Mendelssohn have done Mr. Archer may do is hardly open to dispute, as the artistic value of his compositions must only be measured by a standard as high as the works "quoted." Mr. Archer's knowledge and our own ignorance of all matters musical has possibly been fully and finally established, and he can, therefore, have no fear that his musical and verbal productions are not valued at their true worth by intelligent musicians and amateurs. If it amuses Mr. Archer to violate "primary rules" in the way he has done, while lashing his professional brethren for less flagrant departures from generally accepted laws, there is no earthly reason why he should not so amuse himself—and others.—THE MUSICAL EDITOR.

Notes and Actions.

....J. P. Hale is very busy.

....Gabriel P. Benjamin, music dealer, New York city, is dead.

....W. H. McDonald, piano dealer, Brooklyn, N. Y., is dead.

....Heintzman & Co., Toronto, Ont., have built a new wing to their factory.

....A. H. Hammond, Worcester, Mass., was in this city on Tuesday of last week.

....G. O. Robinson, Augusta, Ga., will visit this city in the early part of August.

....L. B. Miller, music dealer, Galesburg, Ill., has given a realty mortgage for \$1,000.

....Karl Fink spends every Sunday at Hopatcong, N. J., where his family are summering.

....C. F. Walcott, musical instrument dealer, Biddeford, Me., has sold out to E. Lane & Co.

....George R. Ellis, organ manufacturer, Indianapolis, Ind., has sold out to Thomas P. Sanborn.

....J. P. Hale visited the city on Friday evening, and started for a week's trip to the West on Monday.

....G. D. Herring & Co., Bedford, Pa., has taken the general agency for the Stanley Organ Company.

....H. C. Hazen, manager of the rental department of Billings & Co., and wife, are summering at Saratoga.

....Julius Bauer, of Chicago, and family, have been in town this week. They are on their way to the seashore.

....William Bell, Guelph, Ont., has built a very fine organ factory, which is said to be an ornament to that city.

....B. N. Smith shipped this week a lot of fine upright piano cases to a prominent manufacturer in Boston.

....F. Kenyon Jones, Albert Weber's New York wareroom salesman, is at Fulton, N. Y., spending his vacation.

....George L. Hommedieu, Marchal & Smith's confidential man, will spend his summer vacation at Sewaren, N. J.

....C. H. Stone, manager for J. P. Hale, last week visited his family at Bernardstown, Mass., where they are summering.

....The Heintzman Piano Manufacturing Company, Toronto, Ont., has enlarged its facilities by an additional building.

....Weser Brothers have secured a large stock of lumber, mostly white wood and pine, in expectation of a large fall trade.

....It is said that Chickering & Sons were never so busy as at present, and that they are turning out eighty pianos per week.

....One of Behning & Son's pianos was used at a grand concert given at the Prospect Park Hotel, Catskill, N. Y., on July 12.

....A. Krell, Cincinnati, in a communication to a prominent house a few days ago, stated that he would visit the city this week.

....H. Knauff & Son, organ builders, Philadelphia, have dissolved partnership. Henry Knauff continues under the same style.

....C. A. Simmons, Wilkesbarre, Pa., made some fine selections of organs at J. M. Peltons, 28 East Fourteenth street, on Friday last.

....Geo. D. Smith, Rochester, N. Y., arrived in town Monday morning, and made his first visit to the Mechanical Organette Company.

....R. S. Williams, Toronto, Ont., has nearly completed a piano factory in which it is expected he can turn out twenty instruments per week.

....R. W. Blake, O. E. Hawkins, and E. H. McEwen, of the Sterling Organ Company, have returned from the seashore, and are hard at work again.

....Augustus Baus, until recently bookkeeper with Behning & Son, has rented warerooms in Twenty-third street for the sale of pianos and organs.

....James Hollyer, cashier of the Mason & Hamlin Organ Company, and family, are enjoying the cool breezes of the Atlantic at Asbury Park, N. J.

....A piano cover from the college at Grinnell, Iowa, which was recently torn down by a cyclone, was found thirty-five miles away from the place.

....N. Schrandenbach, Morristown, N. J., spent Friday in this city in selecting pianos and organs. He is pushing the Sterling organ successfully there against one or two old firms,

whose organs have been introduced by a large amount of advertising.

....James Pearce, Yonkers, N. Y., is building up a fine business in pianos and organs in that section. He has out on rent over fifty pianos.

....Behr Brothers report that their orders for pianos this month have been far beyond their expectations, while the demand for cases exceeds the supply.

....James W. Currier, who was mentioned in THE COURIER of last week as having started for home, has arrived safely. His trip appears to have agreed with him.

....O. H. Eldredge, Cherry Valley, N. Y., formerly a manufacturer of organs there, has retired from active business. He was in this city on Tuesday of last week.

....John C. Haines, of Oliver Ditson & Co., Boston, and Fred. Cluett, of Cluett & Sons, Troy, attended the meeting of the Sheet Music Board of Trade, held last week.

....L. B. Miller, Galesburg, Ill., visited this city on Thursday last. He is Chickering & Sons' general agent for pianos, and also sells the Sterling organ as his leader.

....S. T. Bissell, Hartford, Conn., was in Fourteenth street on Wednesday of last week in company with Chas. Tremaine, of Billings & Co. He reports business excellent and prosperous.

....J. W. Thompson, Morristown, N. J., is agent for the Standard organ, and says in regard to the trade in that section, that the demand is for fine cases in almost every instance of competition.

....N. L. Clarke, one of Sohmer & Co.'s travelers, is building up a splendid Western trade. He has been successful in every city that he visited, and has established several excellent agencies.

....W. Boucher, Jr., of Baltimore, and wife, arrived in this city on Saturday last, and have since visited quite a number of its important attractions. They will stop at Long Branch on their way home.

....Henry Behning, Jr., of Behning & Son, went to the Catskills on Saturday, and Henry Behning, Sr., returned from the same place on Monday. The remainder of the family are summering in that favorite retreat.

....Fred. W. Lohr, with Behning & Son, and family, will go on July 29 to Delaware Water Gap, to enjoy that beautiful and romantic retreat. Mr. Lohr will stay only during his vacation, but his family intend to remain till October 1.

....Alfred C. Garland, New Brunswick, N. J., who had his leg amputated recently at the Presbyterian Hospital, this city, leaving him somewhat weak but in much better health, says that he is ready to push the Weber piano and Sterling organ.

....Frank Chickering, of Chickering & Sons, fell down a flight of stairs in his cottage at Newport one day last week and, it is said, hurt himself badly. On Saturday last he was reported convalescent and was expected to visit New York this week.

....T. M. Antisell, San Francisco, who had been in this city for some days, left for Philadelphia on Wednesday of last week where he remained till the following Friday when he started for home. Mr. Antisell visited most of the piano factories during his visit to this city.

....Behning & Son have rented rooms on Fourteenth street, near Third avenue, for the purpose of storing materials, &c., and on the front, facing on Fourteenth street, is an immense sign, 85 feet long by 7 feet high, which, besides the name of the firm, announces the fairs at which the concern received diplomas and medals.

....The piano makers will hold their annual picnic on July 27. This festival is principally engineered by the foremen and superintendents of the factories, and is therefore carried out in excellent style. It is said that nearly all of the shops will be represented this year, and that each will have a booth of its own. It is expected that the manufacturers will contribute liberally to make the festival a success.

....A most interesting event lately was the sale at the Hôtel Drouot, Paris, of M. Savoye's collection of 214 musical instruments, dating from the 15th, 16th, 17th, and 18th centuries. Among them may be mentioned the small piano given by Gluck to J. J. Rousseau, and afterward the property successively of Grétry and Nicolo Isouard; Marie Louise's piano, also, figured in the list. The Paris Conservatoire purchased a number of the instruments for its museum.

....Among the visiting members of the trade to the city during the week were L. B. Miller, Galesburg, Ill.; R. Hampton, Brewster, N. Y.; P. J. Healy, of Lyon & Healy, Chicago; John C. Haynes, of Oliver Ditson & Co., Boston; Fred. Cluett, of Cluett & Sons, Troy, N. Y.; Otto Sutro, Baltimore; Mr. Guilford, with Phillips & Crew, Atlanta, Ga.; Julius Bauer, Chicago; W. Boucher, Jr., Baltimore, Md.; Geo. D. Smith, Rochester, N. Y.; S. T. Bissell, Hartford, Conn.; C. A. Simmons, Wilkesbarre, Pa.; A. H. Hammond, Worcester, Mass.; N. Schrandenbach, Morristown, N. J.; O. H. Eldredge, Cherry Valley, N. Y.

....L. Cavalli, with A. Dolge, returned on Monday from a trip to the West of a month's duration. He says that since the warm weather set in the prospects for trade have become very good, and that all of the manufacturers whom he visited are satisfied with the orders placed with them. Mr. Cavalli is an excellent salesman, and is said to possess an advantage

over his traveling companion, Karl Fink, in being a shade handsomer, taller, heavier, and more eloquent, but lies under the disadvantage of not being so well posted in mythology.

...The manufacture of band instruments is an old and important industry of Sudbury street, Boston. Two of the three concerns who manufacture these instruments in New England are here located. One of these concerns is the oldest and largest in the United States, and employs at present thirty-five men. The other is also an old concern, and formerly employed a large number of men, but during the panic years business was poor, and at present but twelve men are employed. The trade in these band instruments has increased largely during the year, one of the concerns stating that it is almost double that of last year. It is not, however, equal to the trade in the presidential year. The instruments manufactured include all which are used by brass bands, and the trombones, cornets and French horns used by orchestras. The instruments are made either of brass or German silver. The brass used for this purpose is called trumpet brass, and is made in Connecticut, as is also the German silver. The quality of the metal is fully equal, it is stated, to the best produced in any country. The brass instrument is the cheaper, because the brass itself is, but there is said to be no difference in the quality of the tone between the two. On account of its cheapness, the demand is mainly for the brass instrument, there being, according to one concern, about five times as many brass instruments sold as there are German silver. The brass instruments are also plated either with gold or silver, and there is an increasing demand for these plated instruments on account of their better appearance, though they are necessarily more costly. Better music is now played, and the demand every year is for a better instrument. Improvements are constantly being made, and some recent ones have been in the valves and actions. The band instruments now made in this country are equal to any manufactured abroad. The style of the instruments has also been improved. The old helicon or round style has given place to the short upright or bell up style, which is more compact, easier to carry and is more tasteful. Though these instruments are the best ever made in this country, prices are lower than for a number of years. The trade in American instruments would be very much larger than at present, but for the competition of cheap foreign makes. Though the best class of foreign instruments are excellent, the low-priced ones are made of very poor metal and not properly tuned, and in consequence will last but a short period. A very large number of new bands have been founded during the year, mainly in the Western States. These bands are composed in the majority of cases of amateur musicians, who will almost invariably buy the cheapest instruments, which are the foreign; but in the end they buy American instruments, because as their musical knowledge advances, they become aware of the defects of the cheap articles.—*Boston Commercial Bulletin.*

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. Night Song.....(string orchestra).....Gustave Bach.
2. Romance-Idyl.....(piano).....Wm. Mason.
3. Just as a Lark.....(song).....Ernst Jonas.
4. Complaint.....".....Ernst Jonas.

No. 1.—Mr. Bach has produced a very creditable work which shows talent and thought. The part-writing is capable of improvement, and would have been less faulty if contrary or oblique motion had been employed in passages now given over to similar motion. The piece promises well, and is quite effective. The notation in bar four needs revision. The work is dedicated to Theodore Thomas.

No. 2.—Although the melody cannot lay claim to much originality, the manner in which it is presented is somewhat novel. Even a glance at the piece leaves a peculiar impression. The section in F minor is quite simple and effective. The work contains capital practice, and altogether may be denominated as a useful teaching piece. It is rather difficult to play satisfactorily.

No. 3.—Nicely written, and of some musical worth. It is not likely to become popular, and will be oftener sung in the parlor than concert room. The progression between the voice part and bass in bars nine and ten might be improved. Compass B below the staff to E or F sharp above—an eleventh or twelfth.

No. 4.—A well-written but somewhat heavy song. There is nothing that can be called original in it, but for all this the piece is well worthy of being recommended. One or two progressions might be improved, that in bar 6, page 3, and one in bar 3, page 4. Compass, B sharp to E—a minor eleventh. Both these songs are evidently intended for alto and baritone voices.

Geo. S. Silsby, Bangor, Me.

La Fleur. Valse.....(piano).....Georgie May.

From a private correspondent the information is furnished that the composer of this piece is a young girl living in Bangor, who has taken less than two quarters' lessons on the piano and who has never studied harmony. The valse is a

fair effort, and for what it pretends to be may be praised; but it is to be hoped that the young lady will not only study harmony thoroughly well, but will also aim at writing something of more sterling value than the piece under review. Several typographical errors remain uncorrected on pages 4 and 5; in fact, no page is free from them, even accepting the alterations made with pen before the piece was sent for review. Therefore the piece needs a thorough revision before a new edition is printed.

W. F. Jones & Co., Brockton, Mass.

1. To the Bravest. March.....(piano).....J. E. Howard.
2. March Militaire.....".....J. C. Alden, Jr.

No. 1.—The subjects of this march although of no value might have made a fair showing if they had been properly presented. As it is, not only is the entire piece badly put down for the piano, but the notation employed in bar 1, 4th brace, page 4, exhibits utter ignorance on that point. Typographical errors are not absent either. If such works must be published, they should be carefully revised before the important step is taken.

No. 2.—The themes are not bad, and considering the character of the work have not been so badly written down; but crudities are everywhere apparent, and typographical mistakes have been left uncorrected. It is better written than No. 1, however.

Oliver Ditson & Co., Boston, New York and Philadelphia.

"Zenobia." Lyric opera in four acts.....S. G. Pratt.

Mr. Pratt has not only written the music of this opera, but also the words. The works, or rather the chief rôle, *Zenobia*, was especially written for Annie Louise Cary, now Mrs. Raymond. The following dramatic personæ find a place in Mr. Pratt's opera: *Zenobia*, Queen of Palmyra, contralto; *Julia*, her daughter, soprano; *Sindarina*, *Zenobia's* slave (once a princess of Egypt), soprano; *Zabdas*, general of *Zenobia's* forces, baritone; *Longinus*, high priest and adviser of *Zenobia*, bass; *Aurelian*, emperor of Rome, tenor; *Probus*, Roman officer, baritone; *Ghost of Odenatus*, bass; besides soldiers, senators, Palmyrene, Roman populace, &c. The plot in brief is as follows: *Zenobia* is absent from Palmyra for the purpose of fighting the Romans. Early in the morning on the steps of the great temple the worship of the sun is occurring, and success for Palmyra's Queen is invoked. Soon her retreating army rushes through the gates, with *Zabdas* at its head, who relates the history of the defeat, when the *Queen* and her daughter arrives. A "truce" afterward appears, and his demand to surrender is rejected by both the soldiers and populace, who bid defiance to Rome's legions. *Zabdas* having rescued *Julia* upon the battlefield, asks her hand in marriage from the *Queen*, who bids him hope, although *Julia* has no love for him. *Zenobia* withstands the siege of the Romans for a time, and is about to surrender when she gains information of a secret passageway by which she can escape under the Roman camp. She determines to make the trial, purposely to invoke the aid of *Sapor*, the powerful Persian king. This idea is disclosed to the emperor, *Aurelian*, by *Sindarina*, who believes it possible to establish herself with *Zabdas* upon the throne of *Zenobia* under the emperor's protection. *Zabdas* joins *Sindarina* in the plot, and thus enables *Aurelian* to capture the fleeing queen. He does this because *Julia* has departed with her mother without first seeing him. *Aurelian* recognizes in *Julia* his heart's choice, the ideal of his youthful dreams, and when the soldiers demand *Zenobia's* head, he protects her with his sword. *Zabdas*, as his reward, asks for *Julia's* hand, but is instead given up to the infuriated soldiers. The emperor returns to Rome with his prisoners, *Zenobia* being held for execution. News is received of the slaughter of the Roman Guards left in Palmyra to represent the empire, for which the city (Palmyra) is burned. *Zenobia* manages to bear her unfortunate position so well as to gain considerable sympathy. Christianity about this time had become known, and was largely accepted, thus after *Zabdas* and *Sindarina* have been led to execution, *Longinus* who is the next one to be dealt with breaks out into a triumphal song, the burden of which is "Immortality." At the conclusion of the work *Zenobia's* life is not only spared, but *Aurelian* proclaims *Julia* his empress, releasing *Longinus* also. The author disclaims any attempt at historical accuracy, having merged *Zabdas*, the noble general—who died nobly under the walls of Palmyra—with the detestable *Antiochus*. And now but a few words about the music, in so far as it can be judged from a rather poorly arranged piano score, and without the advantage of seeing it represented upon the stage. Mr. Pratt has displayed much talent throughout the work, and has clearly proved his claim to be considered a very clever musician. There are several very successful numbers in the opera, one the "Egyptian Slumber Song," a specially excellent piece of writing, full of a local color, partly the result of the use of one of the old modes, in which the seventh degree of the minor scale is not chromatically raised either ascending or descending. Other successful numbers are the air preceding the "Slumber Song," "Oh! weary heart," sung by *Zenobia*; the recitative and air for *Sindarina*, "Oh, give me back my native hills;" the "Finale" to act second, "Now may the Deities;" the "Soldiers' Chorus" opening the third act, in which a good effect is produced by the clinking of glasses while the soldiers are singing; the air on page 96, "A vision hovers o'er my soul;" the quartet on page 108, "Is this a dream;" the air for *Zenobia* on page 135, "In

realms of childhood, as of yore," in which snatches of the "Egyptian Slumber Song" are effectively introduced; the music for *Sindarina*, beginning on page 142; the air and duet on page 106, "Most gentle one;" the refrain for *Zenobia* on page 151, "Far in the East," the accompaniment to which is as effective as it is simple; the air for *Longinus*, page 159, "Calm and serene," which leads into the air and ensemble, "Oh! Immortality;" the "Procession Music," page 170, &c. The chief fault with Mr. Pratt's music is in the constant introduction of far-fetched modulations, not called for either by the construction of the movements or the inner meaning of the words. This is a noticeable fact, and gives to much of the music a restlessness which makes it more or less unsatisfactory. Moreover, most of the numbers are not of a sufficiently popular character to please a miscellaneous audience, and not so elevated and grand in subject matter as to wholly satisfy the best musicians. Thus the opera appears to belong to the medium category, and works of this character rarely succeed or live. The piano accompaniment is said to offer no idea of the orchestral score, which may be counted a mistake or not. The libretto has nothing special to recommend it, except that the scenes are nicely laid out and follow each other logically. The poetry is only of average worth, and here and there borders on the commonplace. In conclusion, it may be said that Mr. Pratt has written a very clever work, but one which will be hardly likely to make its mark or to rank as high as the composer thinks and desires that it will. It is not often that a book is printed wherein so many grave typographical errors have been left uncorrected as the one under review, for it is not too much to say that scores of wrong clefs, notes, &c., are met with to bother both players and singers. This is unfortunate, and if another edition is called for every one of them should be eliminated.

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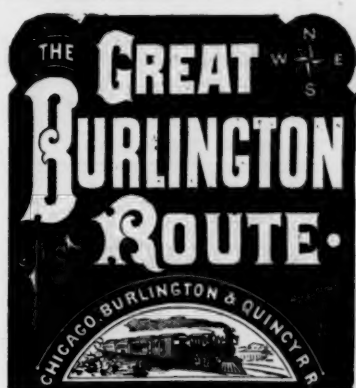
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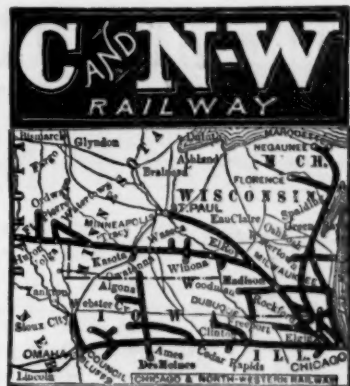
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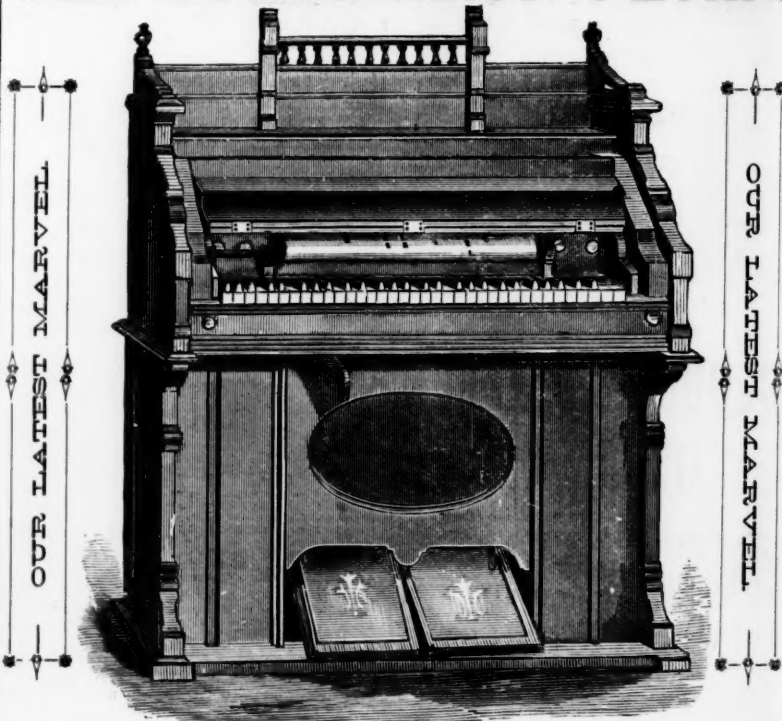
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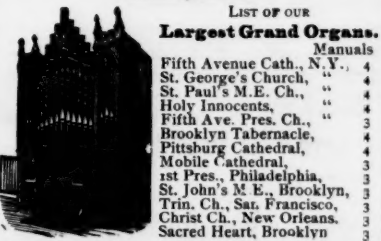
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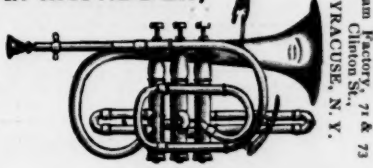
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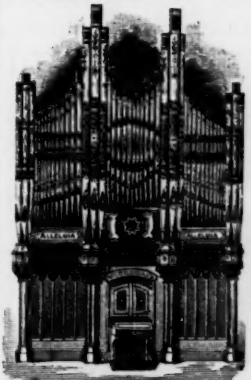
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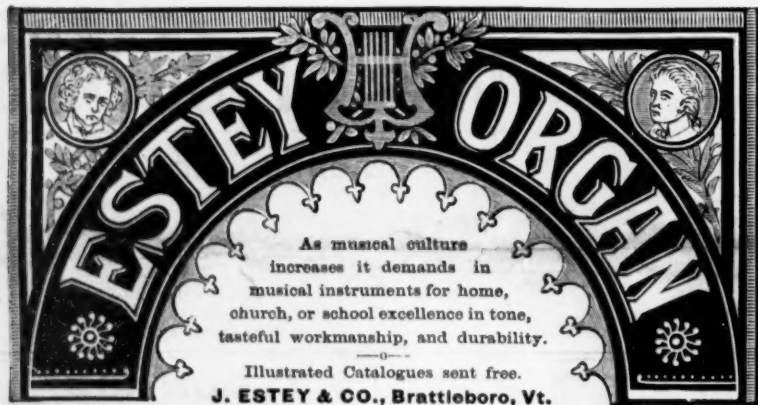
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